

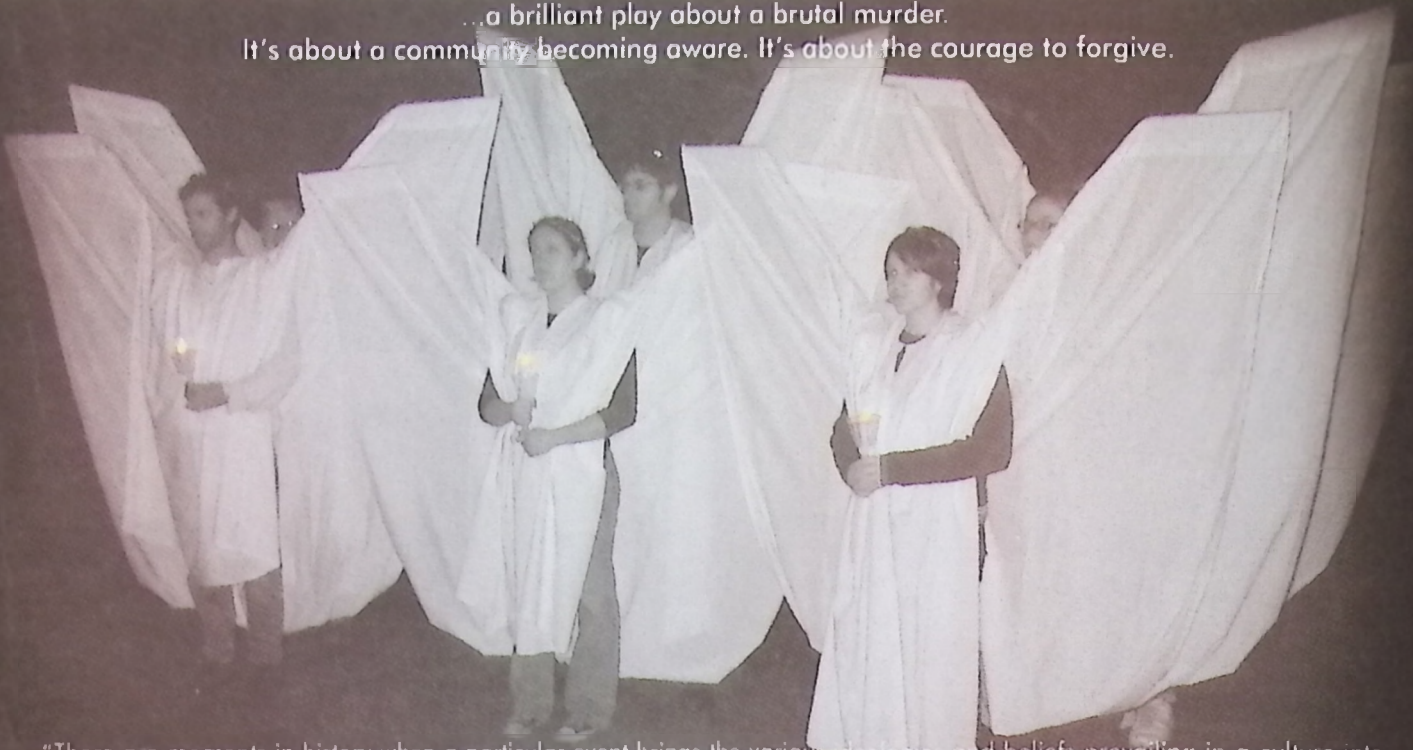
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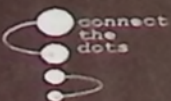
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Klamath Basin Audubon Society's 25th Annual Bald Eagle Conference presents a Benefit Concert for the new Klamath Basin Birding Trail featuring "An Unforgettable Evening of Music: Joe Craven and Kate Price" on Feb. 15th at 7 pm. See Artscene, page 29.

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ON THE COVER

Aerial photo of Medicine Lake with a view of Mount Shasta. See feature, page 8. Photo: Tom Sample

The JEFFERSON MONTHLY Vol. 28 No. 2 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Hepburn
Managing Editor: Paul Westhelle
Editorial Intern: Jessica Robinson
Design/Production: Impact Publications
Artscene Editor: Paul Christensen
Poetry Editors: Vince & Patty Wixon
Printing: Apple Press

JEFFERSON MONTHLY

FEBRUARY 2004

Contents

FEATURES

8 Wealth vs. Worship

Nowhere is the difference more apparent between the beliefs of indigenous people and others than in their relationships to the land. Across miles and centuries, conflict has raged between those who wish to extract resources and those who revere the unblemished land's place within their spirituality. The latest local microcosm of this is in the Medicine Lake Highlands near Mt. Shasta, where desires for geothermal drilling clash with tribal beliefs about the land's sacredness. Is the conflict unresolvable, or can the two peacefully coexist? Writer Tim Holt investigates.



The Oregon Cabaret Theatre presents *Lisa Koch: Two's Company ... I'm a Crowd*, Feb. 4th-Mar. 7th. See Artscene, page 28.

COLUMNS

- 3 Tuned In
Ronald Kramer
- 4 Jefferson Almanac
Diana Coogle
- 6 Jefferson Perspective
Russell Sadler
- 12 Nature Notes
Frank Lang
- 14 Inside the Box
Scott Dewing
- 16 On the Scene
- 30 Recordings
Craig Faulkner
- 32 As It Was
Keith Henty & John Baxter
- 33 Little Victories
Mari Gayatri Stein
- 34 Theater & The Arts
Molly Tinsley
- 35 Poetry
Heather McHugh

DEPARTMENTS

- 13 Spotlight
- 18 Jefferson Public
Radio Program Guide
- 23 Heart Healthy Recipe
- 28 Artscene
- 36 Classified
Advertisements

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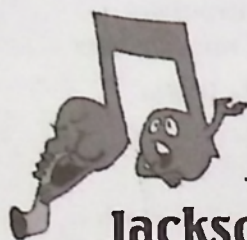
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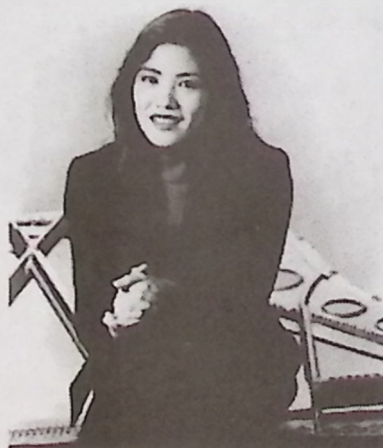
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TUNED IN

Ronald Kramer

CBS

Television networks generally prefer to report the news rather than make it, but CBS has been making news recently for a series of controversial programming decisions. In November, CBS drew attention when it withdrew a scheduled made-for-television mini-series, *The Reagans*, which the network had originally ordered into production during the Fall TV ratings sweeps. Someone at CBS obviously thought the program would attract a lot of viewer attention – which it did, but not in a manner which helped elevate audience levels or advertising income.

The dramatized series was believed to be critical of the former president and his wife, Nancy, based on portions of the script which were leaked to the press. Cyberspace pundit Matt Drudge got hold of the issue and raised a Republican ruckus. Without commenting upon the series' content, it is not unusual for various citizen interest groups to oppose – in advance of seeing the programs – various broadcasts which deal with sensitive issues. Thirty years ago, the Public Broadcasting Service (PBS) found itself in such a controversy with its "Death of a Princess" program, which included footage of a Saudi princess being executed for adultery, raising the ire of the Saudi government and allied business interests. Other networks' offerings including a biography of Adolf Hitler, coverage of the Middle East, and even a Linda Ellerbee-hosted Nickelodeon program – which the Traditional Values Coalition thought commented too favorably upon homosexuality – have previously drawn organized protests by groups seeking to block, or modify, such programming. In this instance, amazingly, CBS buckled under pressure from conservative political interests and pulled the program from its schedule. Salvaging the economics of the program, however, seemed important to CBS so it transferred broadcast rights to

the series to the Showtime cable channel which, like CBS, is owned by Viacom Inc.

CBS's scheduling of a program seen as critical of a declining, but still alive, popular former president was foolish. But capitulation of programming decision making in the face of public or political interference usually

“
IN THOSE DAYS, NEWS WAS
SEEN AS A PUBLIC SERVICE
OBLIGATION RATHER THAN A
PROFIT CENTER.”

turns out badly – as it did in this case. Republican National Committee Chairman Ed Gillespie said that “putting the movie before a small audience on Showtime doesn't address accuracy concerns. Without changes in content, Showtime should remind viewers every 10 minutes that the movie is fictional,” he said.

Media critics and journalists across the country bemoaned CBS' capitulation to pressure. “CBS, in pulling this film, did incredible harm....What they've told us now is that a very small group of people have censorship power over the broadcast networks,” said media author Neal Gabler.

“CBS does tackle controversial subjects and provide tough assessments of prominent historical figures and events,” a defensive CBS said. “Maybe. But it just got tougher to deflect criticism when a controversial project doesn't fit in with some audience niche's notions of how a story should be told,” said media critic Tim Cuprisin.

CBS again made press when it was accused of paying Michael Jackson a seven-figure sum for an exclusive interview he gave to Ed Bradley on the premiere CBS magazine *60 Minutes*. CBS vehemently denied paying Jackson for the interview as details of a complex business deal emerged including payments to Jackson for an entertainment program, *Michael Jackson Number Ones*, which CBS had temporarily shelved during the entertainer's current real-life courtroom drama. CBS was left trying to explain whether the decision to go ahead and schedule the program and the

consequent payments to Jackson, were the cause or effect of Jackson's consenting to the interview.

The Columbia Broadcasting System was founded in 1927. Its founder and president for much of the 20th century, William Paley, was passionate about the network's many responsibilities for presenting news. Some CBS corporate officers spent major portions of their careers seeking to define highly elusive topics such as the difference between news commentary and analysis. CBS, you see, only presented analysis and was concerned that it not stray into the former. CBS was insistent that its job was to report, rather than make, the news. During the World War II years, CBS assembled the nation's premiere journalistic team, headed by Edward R. Murrow, and set the standards in radio and television by which other broadcast journalists were judged. In the 1960's, then CBS President Frank Stanton defied a congressional subpoena rather than violate what the network perceived as its journalistic obligation to withhold reporters' notes and program outtakes from investigators.

In those days, news was seen as a public service obligation rather than a profit center. CBS certainly was credited with the strength of its convictions in taking the high, and often the difficult, road in pursuit of its sense of journalistic integrity.

CBS has been sold several times since those days. Paley once said that the greatest business mistake he ever made was taking the company public, converting the ownership into a publicly traded commodity instead of remaining a privately held business. When that happened, he said, it was more difficult to make – and stick to – the tough, sometimes controversial decisions that occasionally accompany solid journalism because controversy drove down stock prices.

That is, no doubt, part of the story of the cancellation of *The Reagans*. In the wake of the Jackson interview controversy, interviewer Ed Bradley was left to opine that, “No one ever said anything to me about a quid pro quo.”

One thing is clear: there do not seem to be any William Paleys or Frank Stantons captaining the ship these days. And we are all the poorer for the loss of leadership and commitment to the broadcast traditions that made CBS great. ■

Ronald Kramer is JPR's Executive Director.



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JEFFERSON ALMANAC

Diana Coogle

Disappearing Frogs

At this time of year nothing pleases me more than taking a walk through the forest below my house and hearing the frogs sing from the puddles. They keep their arrhythmic beat with perfect aplomb, not one frog self-conscious about being off beat or out of tune. I stop at a distance from the puddles and listen to the loud chorus, but when I start walking again and approach closer, I am like a conductor signaling first one part of the orchestra and then another to stop playing. Frog by frog, puddle by puddle, the music dries up.

Finally, there is only one puddle in front of me.

Its frogs are still pouring out their cacophony, and I wonder how close I can get before they, too, clam up. Trying not to vibrate the ground, I tiptoe stealthily towards the puddle, watching it hawk-eyed. Nothing moves. No frogs spring from the puddle into the woods. No splash indicates a frog has jumped into the water to escape the impending danger of me. The puddle is still and quiet, reflecting in its milk-brown, unwinking surface the surrounding forest with its jagged puzzle-piece of sky. I tiptoe to the edge of the puddle and peer in. I search with my eyes around its borders, paying particular attention to muddy leaves sticking out and clumps of grass and humps of harder mud and rock under which a frog might lurk. I look for eyes at the water's surface that would give away a camouflaged frog body. I look for big frogs and little frogs. I do the three-dimensional-picture thing with my eyes, crossing them slightly and uncrossing them to look into the puddle or onto its surface or through the water to its bottom. I stalk quietly around the edges of the puddle. I change the angle of the light according to where I stand. I stand up and look down; I squat down and look across. I look and look and look in all possible ways, and I never see

a single frog. How could they have disappeared so completely?

Finally, frogless, I turn to go home, walking back through a maze of puddles that don't give the tiniest hint, auditory or visual, of frog occupants. I stop at the same place where I had first stopped to listen to the frog chorus. I wait and wait, as unmoving as a rock or a fence post, as breathless as a tree trunk, but the frogs don't deign to treat me to their song again. Simply by passing by, I had silenced them, it seemed for the day. The voice has disappeared as completely as the bodies did.

It is said that frogs are disappearing all over the world, and the silence from that disappearance is a different thing from the silence and the disappearance of my frogs, who, I know, will be at it again when I walk to their puddles tomorrow. No one can say exactly why the frogs are disappearing, but I am not the only one to point the finger at environmental degradations. "To wantonly destroy a living species," says writer Thomas Berry in *The Dream of the Earth* "is to silence forever a divine voice." It is as though we were stalking through the world, strewing silence behind us. This larger diminishment won't swell again after we have passed by; this silence is permanent. The silence of the frogs at my approach and their stubborn silence even when I stand completely still is a play for my imagination, a game, a pleasure, but were this divine voice silenced forever, I would hear that silence loud around us, for a world without frogs is a world with a hole in its heart. ■

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

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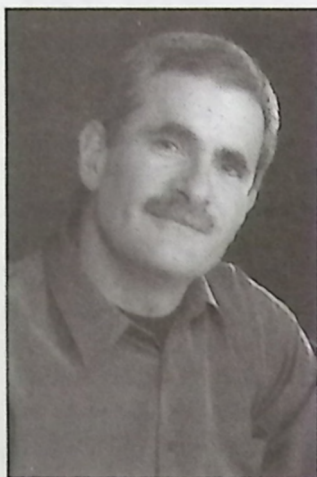
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JEFFERSON PERSPECTIVE

Russell Sadler

Abolishing Partisan Primaries

"Why don't we just do away with Presidential primaries if we're going to decide the nomination before the voting even begins?" complained the diehard Lieberman supporter after Al Gore endorsed Howard Dean.

Doing away with primaries is heresy in Oregon. This state adopted the first direct primary by initiative in 1904 and the first Presidential primary in 1913. The idea was to wrest the nomination of candidates away from the "party bosses" in their "smoke filled rooms" and turn the decision over to rank-and-file party members at the polls.

As recently as 1960, the nation watched the Oregon primary closely. It was the first real test of the popular appeal of candidates chosen by national party bigwigs. Then more states got into the act - Iowa developed its caucus system. New Hampshire threw its primary so early it turned the race for President into a perpetual campaign. So the party bigwigs simply turned the primaries into a series of campaigns where they spend a lot of money trying to persuade voters to ratify predetermined candidates. The campaigning is expensive and the surviving candidates are heavily beholden to the interest groups and lobbyists who financed the perpetual campaign. The Dark Horses that succeeded - Eugene McCarthy and George McGovern - lost. Bill Clinton and Jimmy Carter were the exceptions. The Republican bigwigs successfully sold Ronald Reagan and both Bushes to their party faithful.

The growing disenchantment with primaries suddenly made heresy acceptable. Washington Gov. Gary Locke announced his state will not spend tax money on a Presidential primary next year because of a budget crisis. The legislatures in several other states have decided to do the same thing. A series of recent U.S. Supreme Court decisions hold that political parties are private organizations that can make

their own rules for nominating candidates, including closing primaries to all but their own members. These developments raise the question whether it is justifiable to spend public tax money on partisan primaries to nominate candidates for essentially private organizations.

There are two even more compelling reasons for abolishing partisan primaries. They disenfranchise a surging number of independent voters. Primaries also perpetuate the myth that we are governed by Republicans or Democrats. "Serious voters" only have a choice between those two parties and the "lunatic fringe," we are told, so any vote other than Democrat or Republican is "wasted."

Retiring Sen. Zell Miller, D-Georgia, has written a bestseller entitled "A National Party No More." Miller concludes the positions of the Democratic Party - pro-choice, environmentalism, civil rights for homosexuals, progressive tax policy, opposing colonial wars - cost the Democrats so much support they are no longer a national party capable of winning control of Congress. Miller's fundamentally misleading book implies the Republican Party is the only remaining national majority party.

The dirty little secret is that neither Republicans nor Democrats command a majority of voters anymore - anywhere.

Nationally, 31 percent of adults consider themselves Democrats, 30 percent consider themselves Republicans. Fully 39 percent of adults consider themselves independents or "don't know." The late Oregon Gov. Tom McCall once thought these independent voters could be the "Third Force" in American politics. But when McCall and his allies went to organize them, his market research discovered that independent voters had little in common except their contempt for the Republican and Democratic parties. Independents remains so to this day.

We are not really a "polarized nation." The polarization is between the remnants of the Republican and Democratic parties who are no more polarized than they have traditionally been. The appearance of polarization is a result of increasingly strident rhetoric from the "chattering classes" — partisan pundits, shout show "hosts," and the cable "news" channels that provide Republicans with a privatized, "free market" version of the old Soviet state-controlled media. Stridency and polarization gain personal notoriety and serve the competitive economic interests of the "chattering classes."

Independent voters reacted predictably to this mindless, "rude and crude" version of political "hardball." They abandoned politics in droves. Never have our technological communications abilities been so pervasive and voter interest, much less participation, been so low.

Politics is dynamic. Nothing stays the same for long and there are signs of a changing political climate. You do not have to be a political commentator to realize the Democratic nomination is Dean's to lose. His skillful, innovative use of computer technology and the Internet allowed Dean to bypass the "filtering" of the "chattering classes" and communicate directly with people who feel they have been without a voice since "the stolen election of 2000." Technology is replacing presidential primaries much the way technology is reducing the need for volunteer "foot soldiers" once provided by political parties, rendering the parties moribund. The remaining question is whether Dean will appeal to a significant number of disenchanted independents to get them back into the process and back to the polls on his side.

The "movement conservatives" who control the White House and Congress and dominate the narrowcasting media these days must fear Dean or they would not spend so much time and effort attacking him this early in the political silly season. ■

Columnist Russell Sadler is living in a Eugene writer's garret this winter working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.



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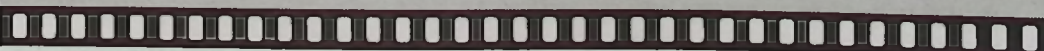
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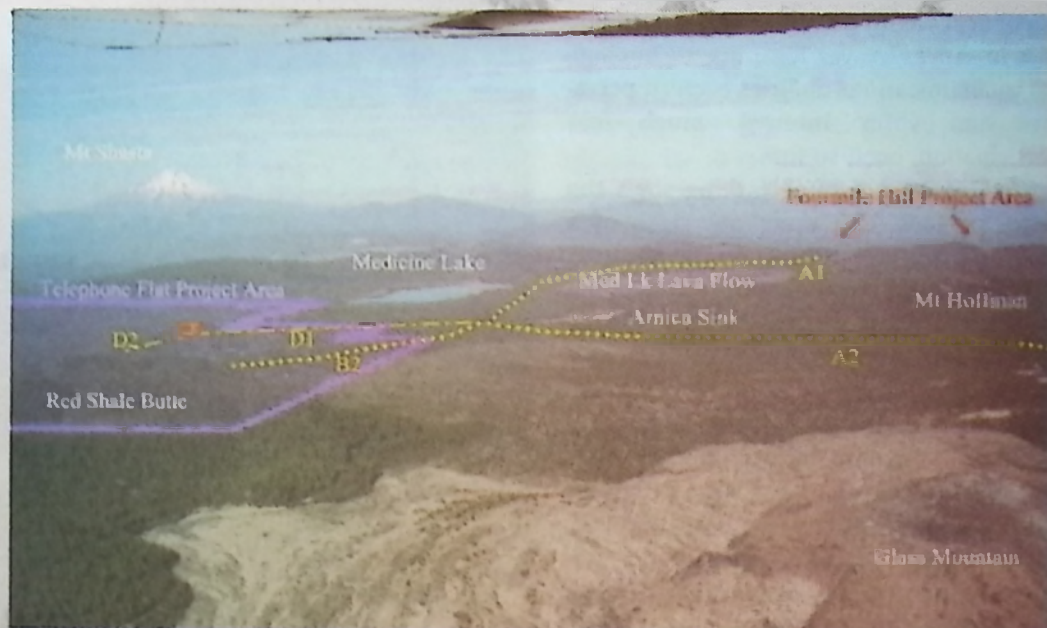
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Wealth vs. Worship

Can geothermal drilling coexist with sacred beliefs in the Medicine Lake Highlands?

By Tim Holt



Aerial view of Medicine Lake Highlands. Graphics illustrate the location of the two projects proposed by Calpine on sacred land. Photo & Graphics: Tom Semple

CALPINE
MAINTAINS THAT
GEOTHERMAL
DRILLING CAN BE
CARRIED OUT IN A
WAY THAT'S
RESPECTFUL OF
THE INDIANS'
RELATIONSHIP TO
THEIR SACRED
SITES.

The rugged Medicine Lake Highlands, just 30 miles northeast of Mount Shasta, are situated above an active volcano. Deep below the Highlands, underground pools of boiling brine sit atop volcanic rocks. It is the steam energy in these underground cauldrons that attracted energy companies in the early 1980s, when they first acquired drilling rights to these public lands.

For Indian tribes throughout the western United States, the Highlands are important for very different reasons: it is a sacred and healing place, where the tribes come to pray and gather medicinal herbs and learn the secrets of the Earth's creation. When the energy companies first began coming to the Highlands, no one bothered to ask the tribes what they thought of the idea of drilling under these lands—not the Bureau of Land Management (BLM), which leased out the drilling rights, nor the Forest Service, which manages the land above, and certainly not the energy companies. No one asked them if they would mind sharing these lands with drilling wells, transmission lines, sump pools and multi-storied cooling towers.

"It's the equivalent of drilling in the middle of a church," Mark LeBeau of the Pit River tribe says flatly.

But a lot has changed in the twenty years since the land was first leased out. The



Red Shale Butte, immediately adjacent to the proposed Telephone Flat Development Project. Photo: Tom Semple

"It's the equivalent of drilling in the middle of a church,"
Mark LeBeau of the Pit River tribe says flatly.



Telephone Flat geothermal project with the location of all 17 well pads [the yellow triangles], the power plant [the yellow rectangle], and the pipelines. Photo & Graphics: Tom Semple



A winter wonderland, looking into one of the snow covered lava flows. Photo: Mount Shasta Bioregional Ecology Center

Indians have a much greater voice than they did then. And they have Michelle Berditschewsky, an energetic, effusive urban refugee who lives on a ten-acre spread in the shadow of Mount Shasta.

Back in the late '90s, she and the local tribes had just successfully saved Mount Shasta from a proposed ski resort that would have included a golf course, condos and an RV park. To accomplish this, Berditschewsky had taken over a Sierra Club-backed effort that until then had been focusing exclusively on environmental issues.

Berditschewsky took the effort in a new direction, based on her deep respect for native cultures. As a young woman, Berditschewsky—now 63—had lived in a Berber village in Morocco. She remembers it as a time when she lived more simply, and enjoyed a closeness with nature that she had not experienced growing up in France, or, later, as a young married woman in the United States. So it was natural for her to reach out to the local Pit River, Klamath, Karuk, and Shasta tribes in the Mount Shasta effort. This proved to be a critical turning point, for it brought the Native Americans' attachment to the



Chris Peters of *Seventh Generation* and Michelle Berditschewsky, Executive Secretary of the *Native Coalition*. Photo: Peggy Risch

mountain to the forefront of the public debate—and ultimately led to a July 28, 1998 decision by the U.S. Forest Service that the upper reaches of the mountain were off-limits to development because they were "nationally significant historic sites, worthy of stewardship for the inspiration and benefit of current and future generations."

From that day on, local tribes "had a voice," in the words of Karuk tribal member Charlie Thom. Greater recognition of tribal values by the Forest Service seemed to augur well for the looming struggle over the Medicine Lake Highlands.

This was set against a shifting economic backdrop, one in which timber cutting was giving way to tourism as the region's

major provider of revenue and jobs. Lumber mills were closing right and left. With the decline of this industry, preserving the magnificent natural features of the Mount Shasta region took on added economic importance.

In the Mount Shasta preservation effort, the tribes had faced a former Forest Service employee who was making his first run at becoming a big-time developer. In the struggle over the Medicine Lake Highlands they face a much more formidable adversary: the San Jose-based Calpine Corporation, which had acquired extraction rights to the entire 66-square-mile Highlands leasehold by the fall of 2001. Calpine is the tenth largest energy company in the U.S., with interests in 70 natural gas and 19 geothermal plants in the U.S., Canada, and Britain. It is also politically savvy and was well aware of the growing clout of the local tribes. As soon as it began moving into the Highlands, Calpine started sending its representatives out to the reservations, knocking on doors with promises of jobs and other benefits. This caused major rifts among the impoverished tribes, with some resisting the company's overtures, while others, like the Pit River's Erin Forrest, taking the view that jobs were more important than "cultural values [that] don't live anymore except in memories." The dissension was particularly damaging to the Shasta tribe, which split into two rival factions with two separate chiefs, a division lasts to this day.

The preservationist side mounted an energetic campaign against drilling in the Highlands, making their case not only with local federal agencies but with their higher-ups in Washington, working the halls of Congress and the Interior Department.

By May of 2000, the momentum was shifting in their favor, with the Forest Service and the BLM denying drilling rights on Telephone Flat, an eight-square mile swath of the Highlands, based on its designation as a Traditional Cultural District by the Keeper of the National Register of Historic Places. And these same two federal agencies put a five-year moratorium on exploration of the remaining lease area, called Fourmile Hill, until the Keeper could make a further study of its cultural and historic significance to the local tribes.

With Indian spiritual and cultural values again a major factor in the debate, and local agencies beginning to tilt in their favor, it was starting to look like a replay of the Mount Shasta victory. As Howard Wyrant of the Shasta tribe summed it up: "The local Forest Service is our last line of defense."

But that line of defense soon crumbled in the face of legal threats from Calpine and the election of George W. Bush. The Bush administration, citing the need to develop domestic energy sources, reversed the ban on Telephone Flat drilling, and lifted the moratorium on drilling at Fourmile Hill.

By September of this year, the matter had landed in federal district court in Sacramento, with tribal members being joined in

their challenge to geothermal drilling by a number of environmental groups, including Berditschevsky's own Mount Shasta Bioregional Ecology Center. The legal challenge calls for a complete ban on any and all geothermal development anywhere in the Highlands. It cites the cultural and spiritual importance of the area to the Indians, as well as potential contamination of a huge underground aquifer, one that feeds nearby rivers and streams, with mercury, arsenic, and other toxic chemicals dredged up during geothermal extraction from the underground brine pools.

Calpine, which has continued to make overtures to local tribes, maintains that geothermal drilling and related activities can be carried out in a way that's respectful of the Indians' relationship to their sacred sites. The company points out that no drilling will be carried out within two miles of the lake itself. Observers from the various tribes will steer drilling crews away from sites deemed to be sacred, according to John Miller, who supervises the company's projects in the Highlands. And, he notes, the drills will be muffled to minimize noise intrusion.

Calpine spokesperson Kent Robertson says that the drilling wells will be encased in concrete, which should prevent toxic chemicals from escaping.

Company officials stress that the Highlands, with or without their presence, are far from a pristine wilderness. They are part of a National Forest that has seen repeated timber cuttings. There are cabins near the lake itself, and some 40,000 visitors a year to a nearby campground. Jet skiers skim across the lake in the summertime, and snowmobilers plow through the woods in the winter.

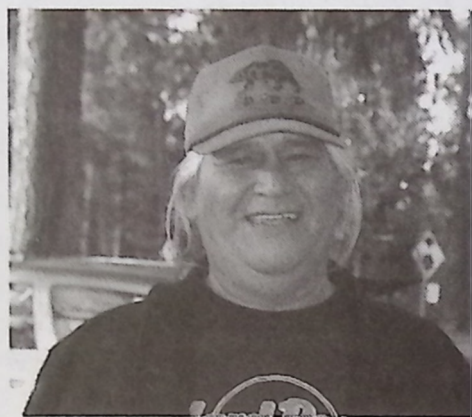
Calpine has had to suspend test drilling while it awaits the outcome of the lawsuits, and in the meantime faces problems that go beyond local opposition to one of its projects. The company, plagued by plummeting energy demand since the boom

years of the late '90s, faced a liquidity crisis last year, having to sell some assets to come up with the cash needed to meet its obligations. Its stock price has plunged from a high of \$60 per share two years ago to around \$5 today.

Nevertheless, Calpine steadfastly maintains that it will be substantially increasing its energy-producing capacity over the next two years, from 22,000 to 30,000 megawatts.

Part of that increased capacity, presumably, will come from the Medicine Lake Highlands. Results from test drilling there have been "encouraging," according to Robertson, but, he admits, not productive enough so far to suggest that a "commercially viable resource" lies beneath the surface.

A less optimistic prognosis came from the California Energy Commission (CEC), which put up \$1 million for a test drilling in the Highlands last year. What came out of the test well, according to a CEC report, was "not thought to be sufficient to justify



ABOVE: Willard Rhoades, a Spiritual Elder of the Pit River Tribe. Photo: Peggy Risch

BELOW: Mickey Gemmill, Elder of the Pit River Tribe. Photos: Peggy Risch

development" of Calpine's proposed geothermal project at Fourmile Hill.

Calpine, by its own estimate, has spent over \$18 million in lease purchases and payments, as well as exploration of the Highlands. It is determined to recoup that investment. But Berditschevsky and her allies seem equally determined to pull every bureaucratic lever to stop the project, and, if necessary, to take their legal case all the way to the Supreme Court. They feel, with some justification, that there is a growing awareness and appreciation of Native American culture in the general population, that time is on their side in the Medicine Lake struggle.

Calpine's motivations in the struggle are fairly straightforward. They revolve around the corporate impulse for expansion and profit, tinged with a commitment to "green" or renewable energy as the wave of the future in the energy business.

Berditschevsky's motivations are more subtle and complex, as are those of the tribespeople she supports. At the core of their struggle, Berditschevsky believes, is the need to "make a place for the sacred in our society." During the Mount Shasta preservation effort she wrote about "the re-emergence of indigenous peoples and more spiritual lifeways . . . the meeting of two world views . . . the view that seeks to control and subordinate nature to short-term needs, and the view which sees in nature and the universe an interconnected life web of mysterious forces with which we can cooperate."

In the Mount Shasta effort Berditschevsky was able to translate her core beliefs, idealistic as they are, into a pragmatic and successful political strategy. Those beliefs haven't changed as, once again, she is involved in a fundamental struggle between the secular and the sacred, between those who see the natural world as a source of wealth and those who view it as a place of worship. ■

Tim Holt is the author of *Songs Of The Simple Life*, a collection of essays, and *On Higher Ground*, a novel set in the Mount Shasta region in the mid-21st century.



EDITOR'S NOTE

Eric Alan

Inevitable Change

Nearly ten years ago, I was assigned my first story for the *Jefferson Monthly*: a piece on the "ghost towns of Jefferson," which I quickly discovered didn't actually exist any more than the state of Jefferson did, officially. Nonetheless, armed with pen and camera, I managed to make an impressionistic piece regarding ghost buildings and other regional historical remnants. It wasn't what the editors had in mind, but they liked it, and soon I was writing regularly for the *Jefferson Monthly*.

Then, at JPR's annual wine tasting in December, 1995—an event which always affects people's judgment—Paul Westhelle asked me if I'd like to take over as editor of the magazine. It seemed like a good idea at the time. And, in fact, it was. So, from the April, 1996 issue until the one you're holding now, I have served as editor and primary feature writer. For almost eight years, I've made my best effort to strengthen the magazine's content, and thereby contribute to regional life by bringing attention to issues, organizations, events and creative voices of note. I've grown as a writer and a person through the process, and have particularly valued the community interactions and community service that editorial duties involve.

This is the 95th issue in a row since my editorial duties began, however—a relentless number of deadlines without a break. I need that break, and my life has changed substantially in eight years. My creative life both within and beyond the

JPR walls has grown, particularly with the release this summer of my book, *Wild Grace: Nature as a Spiritual Path* (White Cloud Press). Being JPR's music director has also become a more complex task, as the music business has changed. And I simply need to explore new challenges as 2004 begins. Thus, reluctantly, I have decided to relinquish my duties as *Jefferson Monthly* editor, with gratitude for the opportunity and many fond memories. I will keep my duties as JPR's music director and morning host of *Open Air*, weekdays on JPR's Rhythm & News Service.

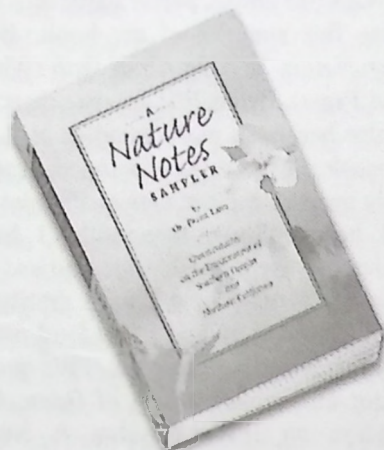
Stepping into the editorial shoes is Abby Hepburn, who has recently returned to JPR after spending time at other pursuits. She will carry on the fine tradition of the magazine, I'm sure, and bring a fresh vision to the process. We have been slowly readying ourselves for the transition, and I have every confidence that it will be a smooth one. I'm confident that the magazine will continue to flourish.

Thank you to everyone who has contributed in any form; the magazine is a collaboration by a remarkable collection of talented people, and I have been blessed to work with such a remarkable crew. It has been a deep pleasure. Thank you for reading. ■

Eric Alan can be reached at eric@wild-grace.org. Abby Hepburn can be reached at hepburna@sou.edu.

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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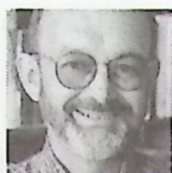
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NATURE NOTES

Frank Lang

Phainopepla

I have visited the Anza-Borrego Desert twice: once in 1975 with my wife and children on a spring break trip, and again in the spring of 2001 with my same wife and friends. The Anza-Borrego Desert is mostly a California State Park, the largest state park in the lower 48 states. The park is between San Diego and the Salton Sea, not too many miles from the Mexican border. Interstate 8 parallels the park's southern boundary. The southern part of the park is transected by the Southern Emigrant Trail Historic Route also known as S2. The town of Borrego Springs is in the northern part of the park. Both times we went to see the desert wildflowers.

The first trip was the best for wildflowers. Lots of them were blooming everywhere. The weather was perfect for wildflower photography: no wind and high overcast skies. Flowers were not in constant motion and there were no dark cast shadows to detract from flowers' detail or beauty. Photography weather was good enough to end up with several photographs in the first edition of the Audubon Society's western wildflower book.

Our second trip was good, especially if you like the desert at 60 degrees Fahrenheit with winds gusting to 40 miles per hour from time to time. Fortunately the wind didn't blow all the time and we did see a lot of interesting places, plants, and animals.

One of my favorite birds is the Phainopepla. Don't know if I like the bird or its name the best. Phainopepla, has a nice ring to it. We saw Phainopeplas on both trips. They hang out in washes where the catclaw acacia, mesquite and ironwood parasitized by mistletoe grow. Why? Mistletoe fruits and insects are

Phainopepla's favorite food. Other foods, at other times and places, include pale wolfberries or golden currants and insects.

Phainopeplas are Silky Flycatchers at the northern edge of the family's largely subtropical range. Some bird guides place them with the waxwings, which they superficially resemble. The first thought that flew through my mind when I first saw one was:

Steller's Jay.

Why? Phainopepla is a dark bird with a distinctive topknot. Why not? Dark red irises and surprising white feathers in the wings of males that flash in flight like an old-fashioned heliograph in the bright desert sun. The birds are elegant, upright and slim; the males shiny black, the females and immatures, dark gray.

Where I have seen the birds, the shrubs had dark reddish clusters of mistletoe plants among their branches. Mistletoe fruits are eaten by the birds and then get distributed to other shrubs, the usual way, through the Phainopepla's digestive tract or on its beak or feet. Phainopeplas often nest in mistletoe clusters. Nests are shallow compact structures composed of twigs, flowers, leaves, bound by spider web, lined with hair and down. Young are fed insects for several days then mistletoe and other fruits. Males may make several nests. Pairs usually raise several broods, the second and any subsequent, in cooler, wetter habitats than desert washes.

When I have seen them, sex appeared to be over and being territorial was the major social activity of the day. Flying at and flying off seems to keep the males very busy.

The mistletoe in something other than an oak tree always seems most alien to me. The desert mistletoe, *Phoradendron californicum* is the genus, CONTINUED ON PAGE 15

The 3rd Annual Environmental Film Festival

By Barry Snitkin

Imagine a world of possibilities, of peace and environmental sustainability. Imagine people living their lives in order to create this reality. This world will arrive in Ashland on February 24, 2004 as Oregon's only international environmental film festival begins. The 3rd Annual Siskiyou Environmental Film Festival (SEFF) shares a world of ideas and hope in which people can make a difference despite the odds. Inspiring people to look inside themselves and in their community for environmental solutions, the SEFF features films that illustrate how great the world can be if we creatively solve problems.

The Siskiyou Environmental Film Festival will include animated and documentary films with ecological themes from around the world. The films offered this year focus on environmental problems in our world today and the ability of individuals and communities to take action and find solutions both inside themselves and at the community level. All of these films are artistically created, visionary and inspiring and highlight the beauty that surrounds us that we too often take for granted. For the most part, these films are created by independent film makers, environmental activists in their own right, who are unable to gain exposure on PBS or other major networks. The SEFF provides a unique opportunity to learn about environmental issues that most corporate sponsored media groups choose not cover.

Last year SEFF offered 24 films and a theatrical production. This year the festival offers more than 20 films including: *Rainforest: Heroes of The High Frontier*—filmed more than a hundred feet above the earth's floor where an incredible rain forest



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
From the film *Return of Navajo Boy*, these are Willie and Happy Cly in Monument Valley in the 1950's.

canopy exists; *The Next Industrial Revolution* in which architect Bill McDonough brings together ecology and human design- reinventing technical enterprises to be as safe and ever-renewing as the earth's natural processes; and *Hidden Medicine*, an experimental and mystical film that deals with the relationship between indigenous peoples

and the environment.

The 3rd Annual Siskiyou Environmental Film Festival is made possible by the Siskiyou Project, co-sponsored by Southern Oregon University's Masters Program in Environmental Education, the Native American Studies Program and the Ecology Center of the Siskiyous and supported by nearly 20 local and regional businesses. Films will be shown in the

Havurah Sanctuary on Mountain Street Tuesday-Friday, February 24-27 and in the Meese Auditorium on SOU campus on Saturday & Sunday February 28 & 29.

Tickets are available in Ashland at the Northwest Nature Shop and on-line at www.siskiyou.org. For a complete film program, to volunteer or to order tickets, call the Siskiyou Project at 541-592-4459 or send an email to barry@siskiyou.org. 



From the film *Hidden Medicine*



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La Traviata (Verdi).....	March 6
Don Giovanni* (Mozart).....	March 13
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INSIDE THE BOX

Scott Dewing

Tribes Like Us

She's practicing again:

"I pledge allegiance to the flag of the United States of America..."

My daughter is six-years-old and doesn't yet know what *allegiance* really means even though she demands it from me every-day. The flag has red and blue, two of her favorite colors, so that automatically makes it special.

"And to the republic for which it stands..."

She doesn't know what a *republic* is either, but then, neither do most Americans I suppose.

"One nation under God, indivisible..."

She knows that a *nation* is kind of like a country and ours is quite big. She's pretty sure God is big too. We're *under* God, she says, because everybody knows he's up in the sky. And *indivisible*... that's what something is when I ask her to share it with her little sister.

"With liberty and justice for all."

Like my daughter, we all had to memorize the Pledge of Allegiance in grade school. We probably didn't understand all the words. Perhaps we still don't. But we know that it's a pledge we make as a member of this large nation we call the United States of America. There are millions of us. Most of us live on the continent of North America while others of us live in another country but are still American citizens with allegiance to our homeland.

We're part of a large nation, but on a daily basis we're more tribal than we are national. One of the definitions of a tribe is, "a group of people sharing an occupation, interest or habit." Many of our tribes are tribes without names. Others have a name, but we don't think of them as tribes. For example, Microsoft is a tribe, but we think of it as a software company. I live in Ashland, Oregon. It is a small town, but it

is a tribe too. We have shared interests and habits. I was made acutely aware of this on a recent trip to Miami where the members of that tribe have the habit of driving like complete maniacs, speeding and weaving through traffic as if that were the way you were supposed to drive. I drove a car with Florida plates, but everyone knew that I was not part of their tribe because I was going the speed limit and doing weird things like using my turn signal.

Tribes are traditionally geographical and territorial, but not any longer. I was recently invited to join a tribe by a guy named RaVeN. The invite came in the form of an email. The "tribe" he was inviting me to join exists on the Internet at tribe.net. There are currently more than 8,000 online tribes at tribe.net. Some tribes have as few as 3 members. The largest and most popular online tribe is Burning Man, which currently has 1,169 members. It seems fitting that Burning Man should be the largest tribe. Burning Man is a yearly event in which thousands of people from all over make a gaudy, hot and dirty trek into the desert to set a towering wooden effigy of a man on fire and watch it burn. Okay, there's a bit more to it than that and you can check it out for yourself at www.burningman.com if you like.

Tribes at tribe.net range from the banal to the interesting to the just plain bizarre. One of the more bizarre tribes I came across while taking a digital stroll was BIZARRO. "Don't you hate being the BIZARRO version of a regular earthling?" reads the greeting from the BIZARRO tribe. "Well, worry no more! We're BIZARRO forming a BIZARRO tribe for BIZARROS! We can hang out and do BIZARRO fun... Collect LASERS and BEANS! If you wish to join our tribe and have not been invited by a member, submit an application along with a poem about shoes! AND YOU WILL BE JUDGED."

Members of online tribes like Burning Man and BIZARRO are not necessarily con-

nected by color or creed. They may be men or women from a small town or a big city, but online they are part of the same tribe, united by their common interests, beliefs, dreams and aspirations. Perhaps geographically they are quite distant, but online they dance to the beat of the same digital drum.

Once you join a tribe you can participate in discussions and exchange messages with the members of that tribe. This is, of course, nothing new. Digital bulletin boards and web-based email have been around for years now. The difference with tribe.net, however, is that everything has been brought together into one virtual place. You can be a member of many different tribes but still feel at home in the consistency of tribe.net.

I suspect that online communities like tribe.net will continue to grow on the Internet. And as they grow there will be turf wars and takeovers as these various communities battle for the hearts, minds and pocketbooks of an expanding digital global village. ■

Scott Dewing is a technology consultant, business owner, educator and writer with a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns are available at his website, www.insidethebox.org.

NATURE *From p. 12*

but a different species from our oak parasite. Both have berries that are poisonous to humans. According to the trail signs along Borrego Palm Canyon Trail, the local Native Americans rendered mistletoe berries nontoxic by mixing the sticky berries with ashes, ground them, then boiled them. The sign didn't say how they ate them, however. They also used mistletoe leaves to dye basket fibers black.

Consider a spring desert trip. You might even get to see a Phainopepla. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



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So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Found Saddam Hussein and only missed discovering Dick Cheney by minutes. Found him in one of eight palatial spider holes.

Johnny Cochran is now assembling the Mother of All Dream Teams to represent Hussein. May call Donald Rumsfeld as a character witness.

Unfortunately they found Howard Dean's number on that matchbook. Still that doesn't mean he gave it to him.

Halliburton says they charge a dollar more for gasoline in Iraq, but they clean the windshield and check the oil.

McDonald's widow leaves NPR (like) a trillion dollars; the only catch: "All Things Super-sized." "A Prairie Happy Meal?"

The French want to ban religious headgear; fine, but lose the berets as well. Plus, who wants bread that's been under your arm?

Looking even beyond the moon for a GWB legacy, Mr. Bush will combine a Nixon and a Reagan by going to China and saying "Mr. Chairman, tear down this wall."

Earth's magnetic field weakening at rate of 10%—cows starting to stand randomly.

That's all the news that isn't.



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ON THE SCENE

Daniel Schorr's "Monopoly" on History

Working actively in journalism for more than six decades, Daniel Schorr has gained a perspective that few will ever have. From his early days as part of Edward R. Murrow's legendary CBS news team to his current position of senior news analyst for NPR, Schorr has more than just witnessed history, he has interpreted it for audiences around the world.

NPR listeners have come to rely on Schorr's ability to place today's news into an illuminating historical perspective unlike any other found in American media. Schorr himself considers his exceptional perspective to be something like a monopoly. "Because I am this old – which is 86 – and because I have worked for so many years in so many kinds of journalism in so many places, I have a little monopoly on history," he says. "Not many people are in that position. I think my colleagues like that." And so, no doubt, do his many devoted listeners.

While Schorr has been a journalist for over 60 years, longevity alone has not given him this "little monopoly." Rather, it was his proximity to so many historical events and his careful and aggressive reporting of such events that established his incomparable perspective on news and the world itself.

Schorr gained his first toehold in big-time journalism when, shortly after World War II, he was a Holland-based freelancer for news organizations such as *The Christian Science Monitor*, *Time*, *Newsweek*, *The London Daily Mail*, *The New York Times* and CBS. Perhaps his biggest break came in 1953, when the legendary Edward R. Murrow invited him to

join CBS – to become one of the "Murrow Boys," as they came to be known: the very best and brightest of broadcast journalists.

At first, Schorr balked at the enticing offer. His real dream was to be a full-time foreign correspondent for *The New York Times*.

And though he was beginning to overcome a bias he formed when he first saw a television at the 1939 New York World's Fair – "It's a cute little toy," he said then, "but I don't think it will ever amount to anything." – Schorr wasn't sure there was a future in the then still emerging field of broadcast journalism.

Schorr nevertheless accepted Murrow's offer, and over the 25 years that followed with CBS, he accumulated a list of assignments that reads like a graduate course in world history. In his early days on the job, Schorr covered the McCarthy hearings and was CBS's diplomatic correspondent at the State Department at the height of the Cold War. In 1955, he was assigned to Moscow, where he closely shadowed Nikita Khrushchev and conducted a daily battle of wits with Soviet censors, a battle he would eventually lose when his visa was revoked for evading the censors too often and too brazenly.

Khrushchev wasn't the only head of state Schorr followed. He covered Fidel Castro in Havana following the Cuban revolution of the 1950s. Add to this the many other events he reported on – the building of the Berlin Wall, the U.S. civil rights movement, national political conventions, and the War on Poverty – and one can see the monopoly slowly building.

In 1972, Schorr became CBS's chief Watergate correspondent, an assignment

“

NPR LISTENERS HAVE COME TO RELY ON SCHORR'S ABILITY TO PLACE TODAY'S NEWS INTO AN ILLUMINATING HISTORICAL PERSPECTIVE UNLIKE ANY OTHER FOUND IN AMERICAN MEDIA.

that won him three Emmy awards – just a few of the many top tributes he has received for his journalism – and produced what he now calls “the most electrifying moment of my career.” During a break in the Congressional Watergate hearings, Schorr read on live TV his own name from a list of 20 enemies targeted by the Nixon White House. While on the air, “I managed to not gasp,” he recalls, and then “broke into a big sweat” when the camera turned off. Daniel Schorr had unwittingly become part of the history he was witnessing.

After a stint with the fledgling CNN in the early 1980s, he began to see TV journalism evolve into something that now discourages him. Today, he says, too much of TV news emphasizes entertainment over enlightenment and is “run by people who want to know what the bottom line is. As opposed to the people I knew in journalism, like Murrow ... also like Bill Paley [the founder and longtime head of CBS], who thought it was very prestigious to be able to have documentaries to tell people what’s going on, even if it didn’t make a lot of money.”

In retrospect, Schorr says he worked “happily, more or less,” at CBS, but “never felt completely at home with the world of television.” When in 1985, then-news director Robert Siegel (now one of the hosts of *All Things Considered*) invited him to join the NPR News team, Schorr felt at home.

“I realized very soon that I really loved the medium [of radio] because I was dealing with the substance of things rather than make-up, the TelePromTer, camera angles, and all of that. I could finally deal with journalism as pure journalism rather than as a way to make yourself a star.”

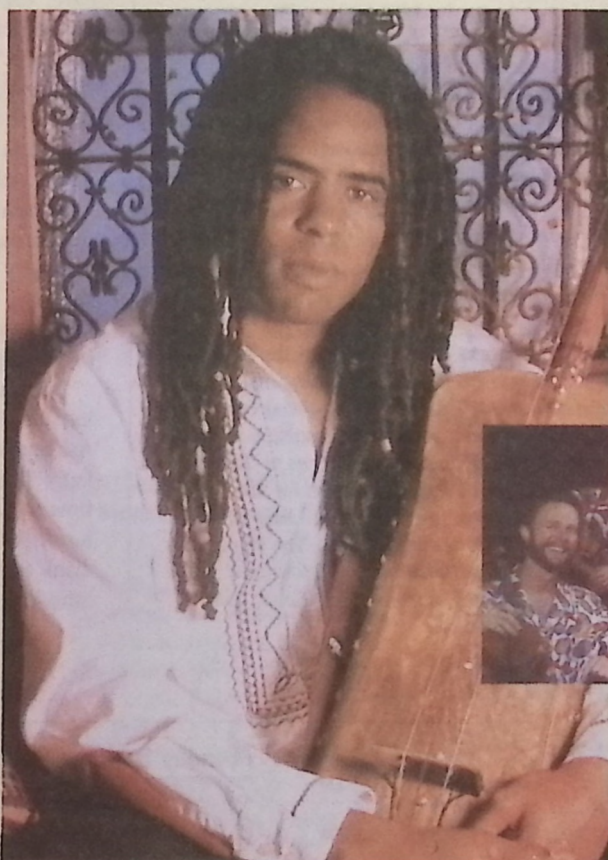
Moreover, NPR has given Schorr a forum to draw on his own firsthand experiences with decades upon decades of world events. It’s an exceptional opportunity for him to share his “little monopoly” on his history with listeners and help them put today’s news into perspective. ■

Hear Daniel Schorr on *Weekend Edition* every Saturday on the *Classics & News* and *Rhythm & News* services.

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2003-2004



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Rogers Theater,
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PROGRAM GUIDE

At a Glance

Specials this month

February is Black History Month and for the occasion Jefferson Public Radio is offering two special programs to honor the musical contributions of African Americans.

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

Classically Black, a series produced from WILL-FM in Champaign, Illinois showcases classically trained African American musicians. For February, *Classically Black* is proud to present "The Creole Romantics", a program featuring three African American composers whose stories begin in 19th-century New Orleans. Charles Lucien Lambert Sr., Lucien-Leon Guillaume Lambert Jr., and Edmond Dede. "The Creole Romantics" provides a generous sampling of their artistry, a delightful cross-cultural blending of western European concert music with ragtime and jazz. It is music notable for its catchy rhythms, ornamentations, and variations. Other composers whose lives were touched by these gentlemen were Ernesto Nazareth, Heitor Villa-Lobos and possibly Darius Milhaud. Hear *Classically Black: The Creole Romantics* Saturday February 7th at 3pm following *From the Top*.

Rhythm & News Service

KSMF / KSBA / KSKF / KNCA / KNSQ

Mountain Stage is a program which offers listeners the best seats in the house for new performers and established artists. This month it's *Black History In Live performance: A Mountain Stage Celebration! 2004*. This one-hour special celebrates the rich history and broad influence of African American music. It resonates with the sounds and styles from the Louisiana bayou and the country churches of the South to the jumping blues and jazz clubs of big cities nationwide. Listen for the soulful sounds of saxophone star Joshua Redman, the sweet voice of Ruth "Miss Rhythm" Brown, blues legend Charles Brown, along with Buckwheat Zydeco, The Blind Boys of Alabama and more. *Black History In Live performance: A Mountain Stage Celebration! 2004* airs Saturday February 7 at 3pm following *West Coast Live*.

Rhythm & News

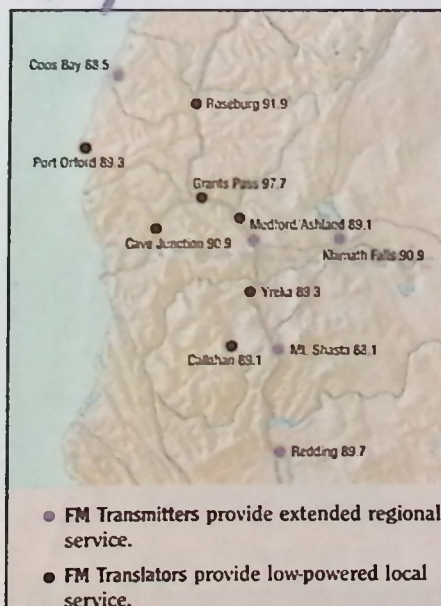
Volunteer Profile: Lucia Sherman

Years spent performing in Los Angeles, New York and even Tokyo, didn't adequately prepare Lucia Sherman, the newest host of JPR's *The Jefferson Daily*, for the thrills and chills of live radio.

"In acting for television or recording voice-overs for radio, you always have the opportunity for another take. Here at JPR, it's a whole new ballgame." But she is quick to add, "It's really quite exhilarating and, at the same time, gratifying to be able to contribute to something I believe in so strongly." As a long time listener and supporter of public radio, she is finally putting her mouth where her money is.

Lucia credits the ease of transition into this new medium to the consummate professionals in the JPR newsroom led by Liam Moriarity. "Everyone has been so helpful, kind and supportive," she says, "I felt a sense of camaraderie from day one. There is a kinship in the belief that we are making an important contribution to the city and region."

Lucia relocated to the area in the summer and began co-hosting for *The Jefferson Daily* in the fall. She fell in love with Ashland with the same passion she maintains for radio broadcasting. "It has a wonderfully cozy small town feel, while at the same time there is a swift undercurrent of rampant creative energy," she muses. "To have the opportunity to tap into that flow and take a drink feels like coming home to great possibilities at the end of a long journey."



Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth

N. CALIFORNIA STATIONS ONLY

10:30am California Report

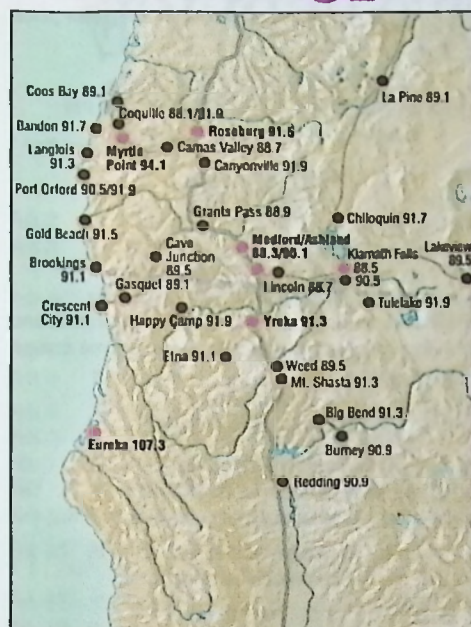
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm NPR News
12:06pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am ChevronTexaco
Metropolitan Opera
2:00pm From the Top

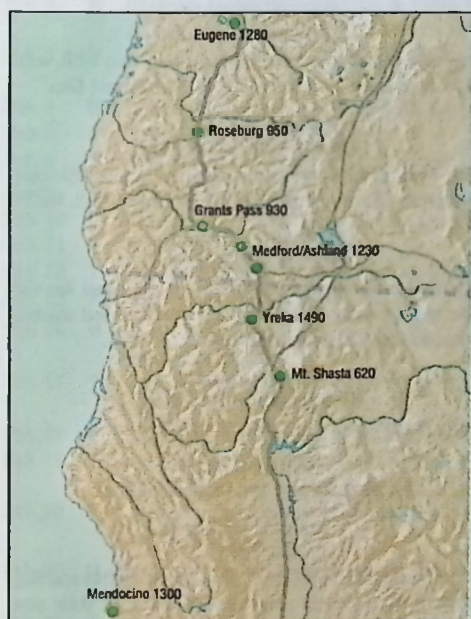
3:00pm Siskiyou Music Hall
4:00pm All Things Considered
5:00pm Common Ground
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Center Stage from Wolf Trap
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRYM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KRYM EUGENE ONLY

3:00pm The Tavis Smiley Show

4:00pm The Connection
6:00pm Fresh Air (repeat of 3pm broadcast)

KRYM EUGENE ONLY

6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

KRYM EUGENE ONLY

7:00pm As It Happens
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Sound Money

9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Comedy College
5:30pm Outlook from the BBC
6:00pm Fresh Air Weekend
7:00pm Tech Nation
8:00pm New Dimensions
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Sound Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KRYM EUGENE ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm What's on Your Mind?
7:00pm The Parent's Journal
8:00pm People's Pharmacy
9:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffsprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

ChevronTexaco Metropolitan Opera

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Siskiyou Music Hall

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
Common Ground

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm
Center Stage from Wolf Trap

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates February birthday

First Concert

- Feb 2 M Palestrina*: Excerpts from *Song of Songs*
- Feb 3 T Mendelssohn*: Overture for Wind Instruments, Op. 24
- Feb 4 W Saint-Georges: Symphony in G major, Op. 11
- Feb 5 T Schumann: *Forest Scenes*, Op. 82
- Feb 6 F Litolff*: Concerto Symphonique No. 4
- Feb 9 M Spohr: Clarinet Concerto No. 2, Op. 57
- Feb 10 T Stenhammar: *Midvinter*, Op. 24
- Feb 11 W Melartin: *Karelian Scenes*, Op. 146
- Feb 12 T Dussek*: Grand Sonata in D major, Op. 69
- Feb 13 F Godowsky*: Passacaglia
- Feb 16 M von Dohnányi: *Variations on a Hungarian Folksong*
- Feb 17 T Corelli*: Violin Sonata No. 4, Op. 5
- Feb 18 W Ibert: *Divertissement*
- Feb 19 T Boccherini*: Symphony No. 4 in D minor
- Feb 20 F von Beecke: String Quartet in G major
- Feb 23 M Handel*: Fireworks Music
- Feb 24 T Schumann: *Faschingsswank aus Wien*, Op. 26
- Feb 25 W Rachmaninov: String Quartet No. 1
- Feb 26 T Reicha*: Wind Quintet in Eb major, Op. 88
- Feb 27 F Zarebski*: Grand Polonaise, Op. 6

Siskiyou Music Hall

- Feb 2 M Brahms: Concerto for Violin & Cello in A minor, Op. 102
- Feb 3 T Mendelssohn*: Piano Trio in C minor, Op. 66
- Feb 4 W Zemlinsky: Symphony No. 2 in B flat
- Feb 5 T Rodrigo: Concierto Madrigal
- Feb 6 F Wolf-Ferrari: String Trio in B minor
- Feb 9 M Arriaga: Symphony in D
- Feb 10 T Korngold: Violin Concerto in D, Op. 35
- Feb 11 W Schubert: Trio in E flat, Op. 100
- Feb 12 T Dussek*: Grand Sonata in E flat, Op. 75
- Feb 13 F Sor*: Divertimenti, Op. 1 & 2
- Feb 16 M Geirr Tveitt: Variations on a Folksong from Hardanger
- Feb 17 T Vieuxtemps*: Violin Concerto No. 4, Op. 31
- Feb 18 W Rachmaninov: Symphonic Dances, Op. 45
- Feb 19 T Boccherini*: Symphony in C, Op. 10 No. 4
- Feb 20 F Czerny*: Variations on a Theme by Krumpoltz
- Feb 23 M Handel*: Harpsichord Suite No. 3 in D minor
- Feb 24 T Goldmark: Violin Concerto in A minor, Op. 28
- Feb 25 W Couperin*: *Concert dans le Gout Theatral*
- Feb 26 T Bridge*: String Quartet No. 3
- Feb 27 F Castelnuovo-Tedesco: Guitar Concerto No. 1, Op. 99

HIGHLIGHTS

The ChevronTexaco Metropolitan Opera

February 7 • *Rigoletto*

Conductor: Marco Armiliato
Andrea Rost, Marina Domashenko, Frank Lopardo, Juan Pons, Julian Konstantinov

February 14 • *The Queen of Spades*

Conductor: Vladimir Jurowski
Katarina Dalayman, Elena Zarembo, Felicity Palmer, Plácido Domingo, Nikolai Putilin

February 21 • A unique triple-bill of works by Stravinsky—performed only by The Met

Conductor: Valery Gergiev

—*Le Sacre du Printemps*

—*Le Rossignol*

Olga Trifonova, Amanda McKerrrow, Maria Zifchak, Barry Banks, Damian Woetzel

—*Oedipus Rex*

Stephanie Blythe, Clifton Forbis, Barry Banks, Evgenij Nikitin, Phillip Ens, Philip Bosco

February 28 • *L'Italiana in Algeri*

Conductor: James Levine
L'Italiana in Algeri, Olga Borodina, Juan Diego Flórez, Earle Patriarco, Mariusz Kwiecien, Ferruccio Furlanetto

Saint Paul Sunday

February 1 • *The Romeros*

Michael Praetorius: Bransle de la torche; Ballet; Volta
Isaac Albeniz; arr. Pepe Romero: Granada
Celedonio Romero: Zapateado
Luigi Boccherini; arr. Pepe Romero: Introduction and Fandango
Jeronimo Gimenez; arr. Pepe Romero: La Boda de Luis Alonso
Pepe Romero: Fiesta en Cadiz (Homage a Sabicas)
Celedonio Romero: Noche en Malaga

February 8 • David Finckel, cello; Wu Han, piano

February 15 • Jacques Ogg, harpsichord; Wilbert Hazelzet, Baroque flute

Georg Phillip Telemann: Solo in b minor (from *Tafelmusik*, Book I)

J.S. Bach: Sonata in b minor, BWV 1030

C.P.E. Bach: Duetto in D major, Wq.83

February 22 • Osiris Trio

Ludwig van Beethoven: Trio in D major, Op. 70, No. 1, "Ghost"—I. Allegro vivace—II. Largo assai ed espressivo

Felix Mendelssohn: Trio No. 2 in C minor, Op. 66—I.

Allegro energico e con fuoco

Frank Martin: Trio on Irish Folk tunes—II. Adagio—III. Gigue

February 29 • Saint Lawrence String Quartet

w/Osvaldo Golijov

Osvaldo Golijov: Yiddishbuk

Osvaldo Golijov: The Dreams and Prayers of Isaac the Blind

—I. Teneramente—Ruvido—Presto—II. Calmo, sospeso—Allegro pesante

Postlude: Lento, Liberamenta

Osvaldo Golijov: from *Tenebrae*

From The Top

February 7 • In this special edition of *From the Top*, host Christopher O'Riley catches up with some of the show's favorite musicians to see what they're doing these days. Audiences will also get to experience again some wonderful musical performances

including those by a teenage tenor who learned to "talk football" when he was on *From the Top*; an extraordinary quartet whose cellist is now a world traveler and a violinist who is a Sphinx Competition laureate.

February 14 • *From the Top* ventures to New York's Capital Region for a program recorded at the historic and acoustically rich Troy Savings Bank Music Hall. This week's musical guests include the fabulous teenage Empire State Youth Percussion Ensemble and an amazing string quartet from the Chicago area whose members are only 11 to 13-years old. And we'll visit nearby Rhinebeck, New York to find out what's to blame when a young pianist's day goes go very, very wrong!

February 21 • *From the Top* records at home base, New England Conservatory's Jordan Hall in Boston.

February 28 • This week *From the Top* comes to you from Finney Chapel at Oberlin College, in Oberlin, Ohio. You'll hear a young soprano from Appleton, Wisconsin singing Weber, and from just down the road, the Cleveland Orchestra Youth Orchestra Wind Ensemble plays the lively last movement of Gounod's *Petite Symphonie*. Our special guest is the incredible conductor and singer Bobby McFerrin, who performs with many of the kids on today's program, including in our grand finale, the gorgeous Pavane by Gabrielle Faure.

THE FOLK SHOW

Hosts Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

Sundays at 6:00pm
Rhythm & News



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 97.7 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN/
FORT JONES 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-11:00pm The Blues Show

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

February 1 • Bruce Hornsby

A respected pianist and songwriter, Bruce Hornsby wows musicians, critics, and fans alike with his fresh and unique sound. Since his 1986 Grammy win as best new artist with the album, "The Way It Is," Hornsby's compositions have traversed an eclectic mix of different musical styles from pop to roots music to soul. The Virginia native sees himself as balanced between various musical worlds, but on this *Piano Jazz* he lets the influence of Keith Jarrett and Bud Powell come through as he performs "Solar" before playing his hit song, "That's Just The Way It Is."

February 8 • Patti Wicks

Pianist and singer Patti Wicks began picking out tunes at the age of three, mimicking the songs she heard her mother play. Beginning lessons soon after, Wicks continued her musical education at the Crane School of Music, SUNY, where she was introduced to the music of Tatum, Monk, and her greatest influence, Bill Evans. After being in and out of the New York scene for the last thirty years, Wicks is beginning to get the attention she deserves, continuing in the tradition of Nat Cole and Shirley Horn. Wicks solos on McPartland's tune, "There Will Be Other Times," and joins her for "Body and Soul."

February 15 • Jon Faddis

Jon Faddis is one of today's premier trumpeters, though he also is known for teaching, composing,

conducting and recording. While playing, Faddis consistently demonstrates an unparalleled range and dazzling technique. His style evokes the voices of Armstrong, Davis, Eldridge, and his close friend and mentor "Dizzy" Gillespie, yet still remains all his own. Faddis remains true to his vision of jazz, which combines creativity and innovation with skilled discipline. He demonstrates his love for Diz on "Fiesta Mojo" and switches to the Flugelhorn for a Faddis original, "Bass Squeezin'."

February 22 • Ronny Whyte

Pianist/vocalist Ronny Whyte is considered one of the premier interpreters of the American popular song today, and an excellent pianist as well. His most recent performances with the off-Broadway musical review "Our Sinatra" have been highly praised. Whether playing alone, with his trio, or playing Gershwin with Symphony Orchestras, Whyte wows audiences with his enthusiastic performances and an imaginative approach. His passion for music comes across as he performs "Yardbird Suite," and then "Forget the Woman," a tune he wrote the lyrics for.

February 29 • Reuben Brown

Pianist Reuben Brown is known for his sprightly, lyrical lines as well as his romantic and delicate touch on ballads. He has played piano with almost all of the greats, including Clifford Jordan and Milt Jackson, and his tunes have been recorded by Nancy Wilson, Eddie Vinson, and Philly Joe Jones. In this classic *Piano Jazz* program, Brown plays "Young and Foolish" before joining McPartland on "Softly As A Morning Sunrise."

New Dimensions

February 1 • Engaging Life's Conversation with David Whyte

February 8 • Global Spiritual Activism with Starhawk

February 15 • Life Beyond Death: Exploring The Final Frontier with Gary Schwartz

February 22 • Ethiopian Heroine's Story with Bogaletch Gere

February 29 • Leonard Shlain, M.D.

The Thistle & Shamrock

February 1 • The Seasons

Our music marks time through the changing year this week, with William Jackson, Deaf Shepherd, Boys of the Lough, and Anuna.

February 8 • A Celtic Wedding

Our music this week celebrates Celtic nuptials, and features Ossian, Altan, Niamh (pron: Neeve) Parsons, and The Chieftains with their classic collection of traditional music from Brittany: A Celtic Wedding.

February 15 • Love Songs

We serve up a fruity blend of love songs, courtship songs, ballads of unrequited love, and tales of secret night-time encounters. Karan Casey, Jean Redpath, Mary Black, Altan, and Luka Bloom are all included in this week's playlist.

February 22 • Celtic Ragas

Archaeological research tells us that wanderings of ancient Celtic tribes extended throughout Europe and even into Asia. Now, their descendants are mostly concentrated on Europe's westernmost shores and in North America. We reunite them with their ancient eastern roots, making connections between Celtic, eastern European and Asian music, with Chinmaya Dunster, Vidroha Jamie, Alan Stivell, and also Nikola Parov-who was featured in the music for Riverdance.

February 29 • A Celtic Childhood

Gi'me Elbow Room is fiddler Bonnie Rideout's introduction for children to Scottish folk songs, dances and poetry. A mother of three, Bonnie talks about her album, and introduces a couple of selections. We branch out from there into a cheerful variety of children's songs, dances, and lullabies.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SWEET & NUTTY LENTILS

(serves 4)

1 Cup Red lentils
2/3 Cup Water
1 1/4 Cups Apple cider
1 Med Sweet red apple, washed, seeded, and cut into 1-inch cubes
1 sm Yellow onion, chopped
1/4 Cup Chopped walnuts
1/2 tsp Ground cumin
3 Whole cloves
1/4 tsp Salt
1/2 tsp Ground cinnamon
Zest of One orange

Rinse and drain lentils. Pour water and cider into medium saucepan. Mix in remaining ingredients, and bring to a boil. Reduce heat; simmer for 15-20 minutes, until liquid is absorbed and lentils are tender. Remove whole cloves, and serve warm as side dish or as filling for tacos.

Nutritional Analysis:

Calories 6% (114 cal)
Protein 9% (4.6 g)
Carbohydrate 5% (18.4 g)
Total Fat 4% (3.3 g)
Saturated Fat 1% (.23 g)
Mono-Unsaturated 3% (.72 g)
Poly-Unsaturated 8% (2.06 g)
Cholesterol 7% (0 mg)

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

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3:00pm-4:00pm

The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm

The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm

Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-1:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-1:00am

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Artscene

ROGUE VALLEY

Theater

◆ The Oregon Cabaret Theatre presents *Lisa Koch: Two's Company ... I'm a Crowd*, Feb. 4th-Mar. 7th. Native Ashlander, Lisa Koch, singer and comedian extraordinaire has assembled a motley crew of her strange, irreverent characters, including Sister Mary Agnes (a demented nun); Blind Enid Bailey (a 90 year-old Blues singer); Kitty Clairvoyant (a pet psychic); folk singer Compost Morningdew; country singer Earlene Dickey and Nurse Julie from the Waiting Womb—a women's health clinic/juice bar/cabaret. Weds-Mon., 8 pm. The theater is at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ The Rogue Valley Playback Theatre presents *Misfits, Hissy Fits and Smash Hits! Relationships in the 21st Century* on Feb. 7th. The Playback is an interactive, improvisational theatre that invites audience members to share moments and stories from real life. This show explores the gifts and challenges that relationships offer. Using comedy, drama, sound, movement, and music, the troupe portrays love stories of family, friends, cynics and romantics. 7:30-9:30 pm, \$10, The Green Room Theater, 280 E. Hersey St., #A-1 in Ashland. (541) 488-2181

◆ The Camelot Theater presents *Master Class*, Feb. 11-Mar. 4th. *Master Class* is a Tony Award-winning play based on the master classes taught by the legendary opera singer, Maria Callas, at Julliard before her death. Callas glories in her own career, dabbles in opera dish, and flat-out seduces the audience. And as the singers she coaches launch into the arias she made famous, Callas launches into her glorious and pain-filled memories, including her affair with Aristotle Onassis. \$17 general/ \$15 seniors & students; \$10 for previews. At Talent Ave. & Main St, Talent. (541) 535-5250.

◆ The Southern Oregon University Theater Department presents *Toad of Toad Hall* and *Phedre*, both from Feb 19th to March 7th. In *Toad of Toad Hall*, Toad must disguise himself as a washwoman, after being imprisoned for speeding, escape from prison and take Toad Hall back from pesky weasels. In *Phedre*, Queen Phedre's obsession for her stepson, Hippolytus is a tale of passion strong enough to bring down a kingdom. Call for show times. \$8-15. At Southern Oregon University, 1250 Siskiyou Blvd, Ashland. (541)552-6497

Music

◆ The Southern Oregon Repertory Singers present their *Ninth Annual Mozart Extravaganza* on Feb. 13th at 8 pm and Feb.15th at 3 pm. Excerpts from Mozart's C Minor Mass will be a highlight of the evening, and Geoffrey Riley presents the birthday boy himself. Includes a complimentary glass of champagne and Viennese pastry at intermission. \$20 Both performances at the SOU Recital Hall, Southern Oregon University, Ashland.

◆ Chamber Music Concerts presents a special 20th Anniversary concert by the Juilliard String Quartet on Feb. 6th, and concert 5 in the 2003-

04 series with the Pacifica String Quartet on Feb. 27th. Both at 8 pm. The Juilliard concert includes works by Mozart, Webern, and Dvorák. The Pacifica String Quartet will perform works by Beethoven, Hindemith and Mendelssohn. "There's no point in predicting future greatness for the young Pacifica Quartet. That future is already here." (*Los Angeles Times*) Tickets are \$24/26, \$5 for students. For tickets, call the CMC box office at (541) 552-6154. At the Southern Oregon University Music Recital Hall in Ashland. www.sou.edu/cmc

◆ The Music Department of Southern Oregon University presents Dr. Susan Matthews, organist at Grace Cathedral, San Francisco, on Feb. 20th at 8 pm, and a Church Choirs Festival on Feb. 21st at 7:30 pm. The Church Choirs Festival features twelve church choirs from the Rogue Valley. Tickets at \$12 general and \$7 students/seniors will be available at the door. At the SOU Music Recital Hall, Ashland. (541) 552-6101.

◆ The Jackson County Community Concert Association presents pianist Cecile Licad, on Feb.22nd, 3 pm. One of the youngest musicians to receive the prestigious Leventritt Gold Medal, Cecile has won international recognition and played with the world's foremost orchestras. \$30 for season/ \$20 for single tickets at the door, or from JCCCA. At the North Medford High Auditorium, Medford. (541) 734-4116. <http://webpages.charter.net/communityconcerts>

◆ Craterian Performances presents four musical events: Leslie Kendall in the Caberet series on Feb. 8th at 7 pm, *Singin' in the Rain* on Feb. 14th, "Stephen Schwartz & Friends" on Feb. 22nd at 7 pm, and the Rogue Valley Chorale performing "My Lord What a Mornin'" on Feb. 28-29 at 8 pm & 3 pm. Leslie Kendall has appeared in concert venues around the country. *Singin' in the Rain*, one of the great movie musicals of all time, becomes an irresistible stage show. All the song and dance, humor and heart you remember from the classic film are recaptured in this sparkling adaptation. Schwartz is the acclaimed composer-lyricist whose colorful career in Broadway musical theater has included *Godspell*, *Pippin* and, most recently, *Wicked*, plus Academy Award-winning work on popular animated films such as *Pocahontas* and *The Prince of Egypt*. An intimate evening with a master of the American musical theater. The Rogue Valley Chorale celebrates Black History month with African chants, American spirituals

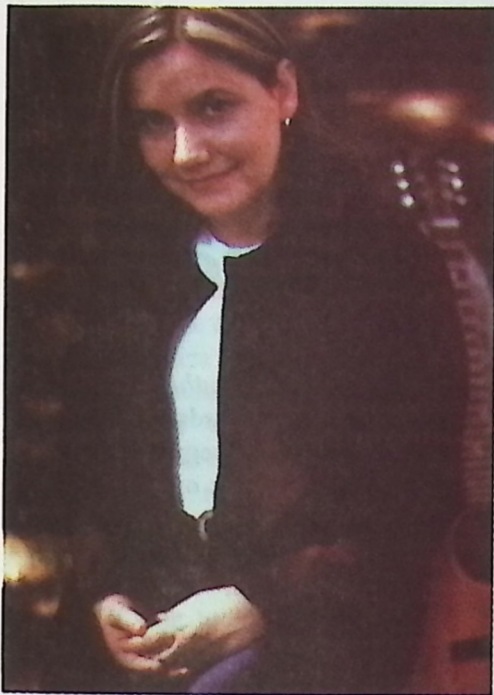


St. Clair Productions presents Celtic harpist and storyteller Patrick Ball in his new one-man play *The Fine Beauty of the Island*, on Friday, February 6, 8 pm, at the Unitarian Center, 4th and C Streets, Ashland.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

February 15 is the deadline for the April issue.

For more information about arts events, listen to JPR's Calendar of the Arts



St. Clair Productions presents singer/songwriter Kate Campbell in concert on Friday, February 13, 8 pm, at the Unitarian Center, 4th and C Streets, Ashland.



The FireHouse Gallery in Grants Pass presents *Black White & the Blues 04: Celebrating Seventeen Years*, on Feb. 28th

and selections by Black composers. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ St. Clair Productions presents Celtic harpist and storyteller, Patrick Ball, in his new one-man play *The Fine Beauty of the Island*, on Feb. 6th, and singer/songwriter Kate Campbell in concert on Feb. 13th. Both at 8 p.m. Campbell is recognized for his clear vocal delivery, eloquent gift for storytelling and command of a full-range of American music styles. Through the voice of his Celtic harp, the lilt of his penny whistle, and the brogues of a pub-full of characters, Ball weaves a pageant out of scraps of stories, researched history, and the raucous dark humor of the Irish. \$15 in advance/ \$17 at the door, and \$8 for SOU students with id and kids 7-15. Tickets are available at www.stclairevents.com, at the Music Coop in the A Street Marketplace or by calling (541) 535-3562. At the Unitarian Center, 4th and C Streets, Ashland

Dance

◆ All that Jazz presents *Dance Variations...a Winter Concert* on Feb. 21st at 7:30 pm. The 14th annual winter concert features southern Oregon's young experts in jazz dance and other advanced and professional companies. Having returned from their tour of Austria in 2003, All That Jazz's advanced ensemble debuts seven new works. Repertoires draw from jazz, hip hop, lyrical, musical theater, rhythm tap and ethnic/modern. \$10. At Grants Pass High School Performing Arts Center, Grants Pass. (541) 479-0699 www.jazzdancing.com

◆ Co-Motion presents *Dances for Wolves* on Feb. 29th at 7 pm. All proceeds go to Howling Acres Wolf Sanctuary. \$15, available at One

World in Ashland. Performance at the DanceSpace, 280 E. Hersey St. #10, Ashland. (541) 535-9030

Exhibits

◆ The Schneider Museum of Art presents *A Taste of Raymond Saunders*, thru Feb. 28th. The Museum is located at Southern Oregon University, Ashland. (541) 552-6245

◆ Davis and Cline Gallery 552 presents *Notes from the Field*, reflecting the influence that the work environment has on art thru Feb. 14. With the exception of the rare few, the vast majority of artists cannot rely on their art to make a living. Many teach, many more work in menial jobs just to pay the rent. A few lucky artists have jobs that give inspiration and context to their art. 552 A Street, Ashland. (541) 482-2069

◆ The Jewelry Studio & Art Gallery presents *Art of the Motorcycle*, featuring metal creations, in which lines flow effortlessly while creating a piece that is more than a motor cycle. Thru Feb. 6th. 369 East Main St, Ashland (541) 488-1761

◆ The FireHouse Gallery presents *Black White & the Blues 04: Celebrating Seventeen Years*, on Feb. 28th. This is an annual art auction and dance party to benefit the Rogue Community College galleries and the Grants Pass Museum of Art. Preview the art to be auctioned at a reception on Feb. 7th, 6-9 pm.. At the Riverside Conference Center, Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ The Wiseman Gallery presents *285 Miles* thru Feb. 7th. A series of river paintings that reflect time and the constant nature of change. Rogue Community College, 3345 Redwood Highway, Grants Pass (541) 956-7339

KLAMATH FALLS

Theater

◆ The Linkville Players present *Born Yesterday* by Garson Kanin thru Feb 21st. A vulgar, egoistic junkman checks into a swanky hotel with his charming but none-too-bright girlfriend. He engages a young, idealistic reporter who is interested in Harry's activities. "One of Broadway's most famous and longest-running comedies." 8 pm. Reserved tickets in advance at Shaw Stationery Co., 729 Main Street, or at the door. 201 Main Street, Klamath Falls. (541) 882-2586

Music

◆ The Ross Ragland Theater presents *The Lettermen* on Feb. 14th and *Singin' in the Rain* on Feb. 19th. Twenty million records ago, three young men in letter sweaters hit the music charts with their first single, *The Way You Look Tonight*, and followed with numerous hits. *Singin' in the Rain*, one of the great movie musicals of all time, becomes an irresistible stage show. All the song and dance, humor and heart you remember from the classic film are recaptured in this sparkling adaptation. Hotel and dinner coupons available to out-of-town ticket holders. 7:30 pm, \$29-17. 218 N. 7th Street, Klamath Falls. (541) 884

◆ The Klamath County Museum presents the Basin Brass Quintet performing on the museum stage, on Feb. 18th. 3 pm. \$3 adults/2 students & seniors. Klamath County Museum, Klamath Falls (541) 883-4208

◆ Klamath Wingwatchers, in conjunction with Klamath Basin Audubon Society's 25th Annual Bald Eagle Conference, presents a Benefit Concert for the new Klamath Basin Birding Trail featuring "An Unforgettable Evening of Music: Joe Craven and Kate Price" on Feb. 15th, 7 pm. Multi-instrumentalist Joe Craven, with his world class jazz bassist Sam Bevan, presents a mastery of the mandolin, fiddle, tenor guitar & percussion that has been part of the sound of David Grisman Quintet, Jerry Garcia and Stephan Grapelli. Contemporary Celtic artist Kate Price performs original music for hammered dulcimer & Swedish hummell. Kenny Loggins said "what comes through most in Kate's music is her heart... she has the voice of an angel." She will be joined by Emma Wood from Klamath Falls, principal cellist with the Youth Symphony of Southern Oregon. At the Ross Ragland Theater (218 N. 7th St., Klamath Falls, Oregon). Tickets are \$11, \$14, & \$17, & can be ordered at 888-627-5484. www.eaglecon.org

UMPQUA

Theater

◆ The Umpqua Community College Fine Arts Department presents *Little Shop of Horrors*, Feb. 26-Mar. 14th. \$9. At Centerstage Theatre, UCC, 1140 College Road, Roseburg. (541) 440-4691



American Rhythm


"The Gourmet Oldies Show"

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm



JPR's Rhythm & News Service



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Rhythm & News



RECORDINGS

Craig Faulkner

Wine, Music, Time, Etc.

I've been producing and hosting *American Rhythm* on JPR for about seven years, and teaching swing dancing throughout the Rogue Valley since moving to this area in 1990. As would be expected, this social profile engenders frequent conversations about music; and I'm occasionally asked why I only play old records. Sometimes the query will continue with, "Why don't you play some 'modern' music as well?" A frequently employed jocular reply is to reprise a scene from an old Steve

Martin movie. In *The Jerk*, America's perennial funny man has become nouveau riche and a lovely old vintage wine has been brought to his table. Dismissing the offering with considerable disdain, Martin's character informs the hapless waiter, his wife, and others in the vicinity that, because he is now rich and sophisticated, he doesn't want "old" wine, he wants "fresh" wine.

Admittedly, some wines are made to be enjoyed in their youth and not every old bottle is a classic, or even very good, but the point is not lost on anyone who has had a brush with fine wine and is in possession of but a modicum of awareness and appreciation for the roots of American vernacular music.

Among those who know their sources and whose shoulders they are standing on is a surprisingly large number of contemporary recording artists—and well they should! Old jazz and blues numbers, gospel and folk tunes, Tin Pan Alley classics and pop evergreens of all kinds are a frequently cited source of inspiration and raw material. John Baxter, former JPR program director, wrote a book about it. *Listen To This* is a telling look at what a broad spectrum of today's singers and musicians turn to for enjoyment and creative impetus. As I thumbed through, it often read like the

playlist for *American Rhythm*.

Recording old standards is a venerable tradition. In one of the regular features of my program we study the origin and development of a song, or even a lyrical theme, beginning with its first appearance on

record, and trace its unfolding and re-creation in different eras and styles. The current crop of musical entertainers is still at it and the examples are many. Witness artists as diverse as Boz Scaggs, Suzy Bogguss and Aaron Neville recently recording

albums of jazz standards. Rockers Bryan Ferry and Rod Stewart have offered their renderings of old standards. Willie Nelson—who, it could be argued, is the singer and songwriter on several old standards—has recently delved back into the roots of jazz and blues. Maria Muldaur has recorded tribute CDs to both Memphis Minnie and Peggy Lee. There's a woman with eclectic taste! Note also Bonnie Raitt's ongoing musical and personal tributes to the old blues pioneers. Of course there is also the "swing revival" of recent years. The latter has not only brought the Lindy Hop and jitterbug dancing back into vogue; also, the "neo-swing" bands—many of them converted punk-rockers—have introduced large numbers of people to the music of the '30s, '40s and '50s, both vaguely familiar standards as well as long forgotten obscurities.

One of the main factors which has fueled widespread renewed interest in roots music and old standards is the emergence over the last 10 or 15 years of reissue CDs. The American musical heritage has been brought to life in an ongoing flood, making readily available a breadth of vintage recordings previously unknown and inaccessible to nearly all of us. Heretofore only music insiders or serious students and collectors knew firsthand of the vast body of material that had been produced and is still

RECORDING
OLD STANDARDS
IS A VENERABLE
TRADITION.

held in company vaults and private record collections, not only here in America but throughout the world, Europe in particular. Unlike too many Americans, who have something of an adolescent obsession with the "new and improved," a good number of Europeans have long understood and appreciated the roots and traditions of American vernacular music. Would that it were so for more of us locals. Indeed, many of the early jazz and blues pioneers emigrated and made their homes in Europe, finding greater acceptance, both artistic and personal, on the continent. So it is that many of the reissue CDs of vintage American music are culled from European held collections of old 78 and 45 rpm records.

Recall the so-called "British Invasion" of the mid-'60s: the flood of records that came out of England and dominated American popular music for a time. At the outset, at least, the raw material was largely American blues and rock'n'roll standards, a broadening observation I regularly found myself at pains to impart to some of my more myopic contemporaries. Similarly, my parents would often note that a lot of the doo-wop records of the '50s and early '60s, of which I was so fond, were remakes of old standards from their youth.

In his old age King Solomon asked if there was anything new under the sun. He suggested, among other sage observations, that it is the shortsightedness and vanity of each new generation which imagine in the affirmative. Innovation and the evolution of consciousness and civilization notwithstanding, the basic structure of the human psyche and the world it projects remains perennially the same. The ebb and flow of pleasure and suffering is the central thread of human experience. It has ever been so and it is the poignancy and pathos at the core of this event which will ever remain the touchstone of musical expression. And I'll tell ya what: some of the old songs still say it best. ■

Craig Faulkner's *American Rhythm* can be heard each Saturday evening at 6 p.m. on JPR's Rhythm & News Service.

ARTSCENE *From p. 29*

Music

◆ The Umpqua Community College Fine Arts Department presents *Jazz in Jacoby*, on Feb. 19th. An all-ages vocal jazz festival featuring Clark Burroughs from the Hi-Lo's. Statewide workshops for high school and college groups during the day. 7 pm. UCC-Jacoby Hall, Roseburg. (541) 440-4691

◆ The Umpqua Symphony Association presents University of Oregon Symphony and Chorus performing *Carmina Burana*, by Carl Orff on Feb. 27th, 7:30 pm. The University Symphony is the core ensemble of the orchestral studies program at the University of Oregon School of Music. *Carmina Burana* is a haunting sequence of medieval Latin Lyrics that has been enthusiastically received since its premier in 1937. Adults \$10, seniors \$8, students \$5. UCC-Jacoby Hall, Roseburg. (541) 672-4320



Jackson County Community Concert Association presents Pianist Cecile Licad on Feb. 22, at the North Medford High Auditorium.

Renaissance and Baroque music to contemporary arrangements of jazz and musicals. \$15/adults, \$2/students. At Calvary Assembly of God Church, 518 Fir St., Brookings (541) 469-4243

Exhibition

◆ The Morris Graves Museum of Art hosts multiple shows this month. *Vessels of Flight, Visions of Transformation* is an exhibition of works by Morris Graves, thru Feb. 29th. Graves was known as one of the most important visual artists of the twentieth century. Seven works show Graves' use of bird imagery as a symbol for sharing what began as a divine respect for the natural world, and later a vessel for communicating visions of spiritual ascension. *Burning Desire* is an exhibition of sculpture by Richard Kistler, thru Feb. 15th. With steel, neon, fire, and running water, Kistler's works evoke themes with humor and the pleasures of the

human condition. The Morris Graves Museum of Art, located at 636 F Street, Eureka (707) 442-0278

◆ Del Norte Association for Cultural Awareness presents Guy Davis on Jan. 21st. Davis is a musician, composer, actor, director and bluesman who is dedicated to reviving the traditions of acoustic blues. 7:30 pm. \$17 general/\$9 students. At Crescent Elk Auditorium, 994 G Street, Crescent City. (707) 464-1336 ■

NORTH STATE

Music

◆ The Traveling Bohemians present a special showcase of the North State Songwriters Group on Feb. 28th, 7:30 pm. \$8. Old City Hall Center for the Arts, 1313 Market St. Redding. (530) 229-7818

Exhibition

◆ The Shasta College Art Gallery presents *Friends of the Artist: Two Views* thru Feb. 20th. Shasta College Art Department, 11555 Old Oregon Trail, Redding. (530) 225-4761

OREGON & REDWOOD COAST

Music

◆ The Friends of Music series presents the San Francisco Brass Company on Feb. 13th at 7 pm, as its first offering for the new season. The ensemble performs a wide repertoire ranging from



Joe Craven, featured at the Benefit Concert for the new Klamath Basin Birding Trail on Feb. 15 at 7 pm.

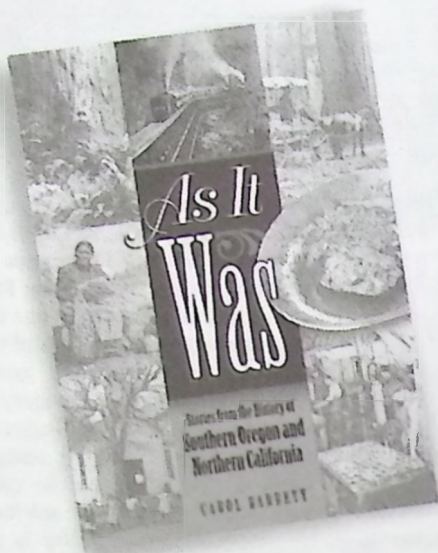
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BY CAROL BARRETT

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AS IT WAS

Keith Henty & John Baxter

Hank Henry Remembered

Hank Henry, broadcaster and former Jackson County Commissioner, died on December 23, 2003 at the age of 80. Hank Henry was a true journalist with more than twenty years in broadcasting, perhaps best known to Jefferson Public Radio listeners as the voice of the series "As It Was".

In the late 1950s, Hank worked at KLIQ-AM in Portland where he hosted an afternoon music program and later became their newscaster. He worked at KGW in Portland with Tom McCall who went on to become Governor. After working at radio stations in Roseburg and Klamath Falls, Hank Henry was hired as news director for the young television station KMED-TV in Medford, later known as KTVL Channel 10, in January of 1963. At KMED, Hank took over a working radio news operation and proceeded to set up a joint Radio-Television news department going on to become the anchor the KTVL Channel 10 news.

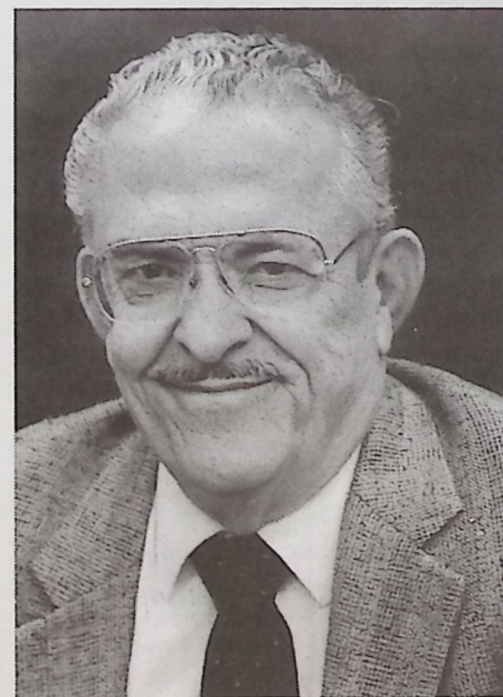
Elected to the post of Jackson County Commissioner 1982, Hank became known for his efforts to bring together people with differing points of view. In 1986 he was the first person in many years re-elected as Jackson County Commissioner, stepping down from the Commission in 1995.

For many years, Hank wrote a much loved newspaper column for the *Medford Mail Tribune* called "Over the Back Fence". In the late 1980s, Hank became the voice behind the historical radio series "As It Was". The features reflect the history of Southern Oregon and Northern California and are broadcast daily on Jefferson Public Radio. Hank was a natural choice as narrator, his resonant voice already familiar to many listeners around the region. Carol Barrett, author of the book *As It Was*, recalled that Hank was always very kind to her and often left messages and notes praising her work. Reflecting on Hank's

ability to capture the spirit of the past, Barrett noted that listening to Hank was like sitting around a campfire with an old friend and great storyteller.

Hank Henry was a veteran, old school, Main Street broadcaster; he was conservative, caring and had a healthy civic spirit. Hank was the kind of guy who worried more about the content of the news than the content of the latest ratings book. He was not concerned with flash and glamour, but he was very concerned with his craft. The commercial airwaves have become the domain of purveyors of divisiveness whose only talent seems to be that they are loud. Hank would not have been comfortable in such an environment. His voice, and his old school Main Street broadcaster's values are terribly missed.

Hank Henry is survived by Nora, his wife of fifty years and their three children. ☐



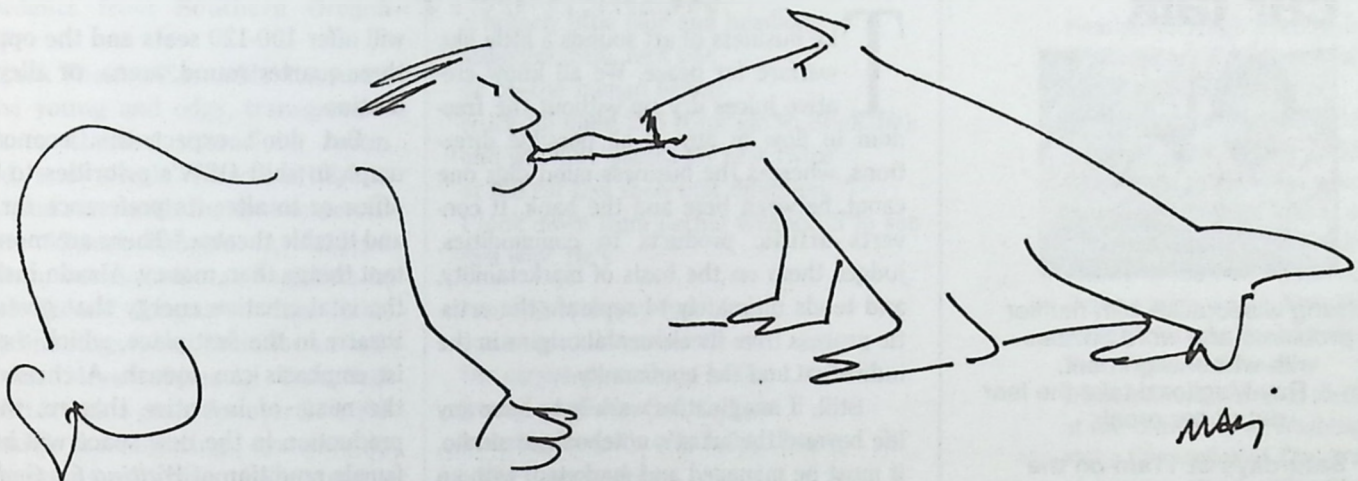
Hank Henry



LITTLE VICTORIES

Mari Gayatri Stein

MIGHT AS WELL GIVE IN NOW
BECAUSE I'LL NEVER LET GO.



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*



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THEATER AND THE ARTS

Molly Tinsley

Regards to Off-Bardway

The business of art sounds a little like warfare for peace. We all know creative juices dry up without the freedom to flow in any of all possible directions, whereas the business mind digs one canal, between here and the bank. It converts artistic products to commodities, judges them on the basis of marketability, and tends ultimately to separate the artistic process from its elemental origins in the individual and the community.

Still, if imaginative work is to have any life beyond the artist's notebook or studio, it must be managed and marketed, with an eye to budgets and bookkeepers. And no artistic enterprise has to juggle the conflicting claims of economics and aesthetics more continuously than theatre does.

As this past year's resignations and reshufflings attest, the struggle is most intense in our smaller theatres. There is never enough money. Talk to the artistic directors, and the subject keeps rolling around to money—the costs of rent and royalties, the profits on this show or that, ideas for fund-raising, wish lists. At the same time, these theatres hang on most tenaciously to their artistic and social ideals, their distinct visions and voices, which is what makes their ongoing survival so heroic.

Take Oregon Stage Works, first of all, the fledgling organization of Producing Artistic Director Peter Alzado, dedicated, as its no-nonsense name suggests, to skillful, intelligent productions of meaningful contemporary drama. Homeless for over a year, OSW's primary focus on actor and text—the complex interior of a play—has enabled it to thrive in such unlikely venues as the banquet room at the Ashland Springs Hotel and the Black Sheep restaurant. Thanks to a loyal Board of Directors, which has stuck out the tedious process of fund-raising and negotiations, in the spring of 2004, OSW will take possession of its own home in the A Street Marketplace. A flexible black box with movable risers, it

will offer 100-120 seats and the option of a three-quarter round, arena, or alley configuration.


But don't expect this economic triumph to shift OSW's priorities to the box office or to alter its preference for "rough and tumble theatre." There are more important things than money, Alzado insists, like the vital creative energy that gives rise to theatre in the first place, which a materialist emphasis can squash. A christening in the name of inventive theatre, their first production in the new space will be an all-female rendition of *Waiting for Godot*, with Brandy Carson and Shirley Patton in the leads!

Actor's Theatre in Talent has recently been reconstituted as the Camelot Theatre Company, and the new name conveys the active idealism of its Managing Artistic Director, Livia Genise, a King Arthur and Guinevere rolled into one. Genise's eye never wavers from the bottom line, and her energy and ingenuity around money-raising—including "begging with class"—help keep Camelot viable. Yet her brain also dances with ideas for strengthening the roots of theatre in local community. In an effort to fill the vacuum in arts education due to funding cuts, she coaches an after-school program at Phoenix High in acting and musical theatre. Students are invited to attend final dress rehearsals of each Camelot production, which makes twenty comp tickets available to the school as well. Camelot also performs one-hour excerpts of each production in the Rogue Valley Manor auditorium for those unable to get out to the theatre, and each production features one pay-what-you-can performance during its run for patrons who find the full ticket price, though modest, still out of reach.

Recently I was lucky enough to land one of the last seats for a performance of *Oliver*, and enjoy another taste of Genise's magical stagecraft. The large cast of adults and children, complete with credible cock-

ney accents, moved smoothly across, through, and over a fabulous multi-leveled, textured set, delivering songs and dances flawlessly. True to Genise's commitment both to music in the theatre and to community outreach, the first offering of Camelot's new season will be Terrance McNally's *Master Class*, and the three would-be opera singers whom the Maria Callas character coaches will be played by voice students from Southern Oregon University.

ArtAttack Theatre Ensemble: the name evokes the young and edgy, transgressive approach to theatre shared by Justin Lockwood and Nicole Isaacson-Hill, its founders. And now, with the first season in their own 45-seat theatre in Ashland behind them, worldly success has them in its grasp! *Sunset Magazine* has interviewed and photographed them for an article, and the Meyer Memorial Trust has awarded ArtAttack a grant for over \$10,000 to upgrade the lighting system. As Lockwood points out, given their concentration on the human core of each play against a minimalist, symbolic set, the aesthetic benefits of top-of-the-line lighting design are incalculable. Still no amount of success will change ArtAttack's identity as a *small* company—there are too many artistic advantages to this choice. It's a matter of freedom, not limitation. ArtAttack's coming season is intriguingly eclectic: Lockwood and Isaacson-Hill fought tenaciously for rights to Tony-winner Charles Busch's *The Tale of the Allergist's Wife*, an Oregon premiere. At the same time, they plan a surreal turn on Tennessee Williams' classic memory-play, *The Glass Menagerie*. The year will also bring three evenings of cabaret and a four-day event of one-woman shows called *Solo*.

But right now what looms large on the radar screen is their upcoming bash of a fund-raiser, *Caliente Night* on February 6 at the Ashland Armory, featuring silent and live auctions, two bands—swing and salsa, and food from Pilaf. For more information, call 482-6505. 

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

HEATHER MCHUGH

The Size of Spokane

The baby isn't cute. In fact he's a homely little pale and headlong stumbler. Still, he's one of us—the human beings stuck on flight 295 (Chicago to Spokane); and when he passes my seat twice at full tilt this then that direction, I look down from Lethal Weapon 3 to see just why. He's

running back and forth across a sunblazed circle on the carpet—something brilliant, fallen from a porthole. So! it's light amazing him, it's only light, despite some three and one half hundred people, propped in rows for him to wonder at; it's light he can't get over, light he can't investigate enough, however many zones he runs across it, flickering himself.

The umpteenth time
I see him coming, I've had
just about enough; but then
he notices me noticing and stops—
one fat hand on my armrest—to
inspect the oddities of me.

*

Some people cannot hear.
Some people cannot walk.
But everyone was
sunstruck once, and set adrift.
Have we forgotten how
astonishing this is? so practiced all our senses
we cannot imagine them? foreseen instead of seeing
all the all there is? Each spectral port,
each human eye

is shot through with a hole, and everything we know
goes in there, where it feeds a blaze. In a flash

the baby's old; Mel Gibson's hundredth comeback seems
less clever; all his chases and embraces
narrow down, while we
fly on (in our
plain radiance of vehicle)

toward what cannot stay small forever.

Heather McHugh's recent books of poems are *Eyeshot* (Wesleyan, 2003) and *The Father of Predicaments* (Wesleyan, 1999). *Hinge & Sign: Poems 1968-1993* (Wesleyan, 1994), from which this month's poems are taken, was a National Book Award Finalist, winner of the Pollock-Harvard Review prize, and a *New York Times* "Notable Book of the Year." She is Milliman Distinguished Writer-in-Residence at the University of Washington and a Chancellor of The Academy of American Poets. "The Size of Spokane," which was featured on Garrison Keillor's *Writer's Almanac* in September 2003, and is used with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street,
Ashland, OR 97520.
Please allow two to four weeks for reply.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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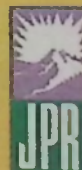
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